

Six Months Aint No Sentence
2016
Jim Leftwich

Book 163

|||||

05.02.2016

Louis Menand
From *Discovering Modernism: T.S. Eliot and His Context*. Oxford University Press, 1987.

All the difficulties with the late-nineteenth-century idea of style seem to be summed up in *The Waste Land*. It is, to begin with, a poem that includes an interpretation--and one "probably not in accordance with the facts of its origin"--as part of the poem, and it is therefore a poem that makes a problem of its meaning precisely by virtue of its apparent (and apparently inadequate) effort to explain itself. We cannot understand the poem without knowing what it meant to its author, but we must also assume that what the poem meant to its author will not be its meaning. The notes to *The Waste Land* are, by the logic of Eliot's philosophical critique of interpretation, simply another riddle--and not a separate one to be solved. They are, we might say, the poem's way of treating itself as a reflex, a "something not intended as a sign," a gesture whose full significance it is impossible, by virtue of the nature of gestures, for the gesturer to explain."

And the structure of the poem--a text followed by an explanation--is a reproduction of a pattern that, as the notes themselves emphasize, is repeated in miniature many times inside the poem itself, where cultural expressions are transformed, by the mechanics of allusion, into cultural gestures. For each time a literary phrase or a cultural motif is transposed into a new context--and the borrowed motifs in *The Waste Land* are shown to have themselves been borrowed by a succession of cultures--it is reinterpreted, its previous meaning becoming incorporated by distortion into a new meaning suitable to a new use. So that the work of Frazer and Weston is relevant both because it presents the history of religion as a series of appropriations and reinscriptions of cultural motifs, and because it is itself an unreliable reinterpretation of the phenomena it attempts to describe. The poem (as A. Walton Litz argued some time ago) is, in other words, not about spiritual dryness so much as it is about the ways in which spiritual dryness has been perceived. And the relation of the notes to the poem proper seems further emblematic of the relation of the work as a whole to the cultural tradition it is a

commentary on. The Waste Land is presented as a contemporary reading of the Western tradition, which (unlike the "ideal order" of "Tradition and the Individual Talent") is treated as a sequence of gestures whose original meaning is unknown, but which every new text that is added to it makes a bad guess at.

The author of the notes seems to class himself with the cultural anthropologists whose work he cites. He reads the poem as a coherent expression of the spiritual condition of the social group in which it was produced. But the author of the poem, we might say, does not enjoy this luxury of detachment. He seems, in fact, determined to confound, even at the cost of his own sense of coherence, the kind of interpretive knowingness displayed by the author of the notes. The author of the poem classes himself with the diseased characters of his own work--the clairvoyants with a cold, the woman whose nerves are bad, the king whose insanity may or may not be feigned. He cannot distinguish what he intends to reveal about himself from what he cannot help revealing: he would like to believe that his poem is expressive of some general reality, but he fears that it is only the symptom of a private disorder. For when he looks to the culture around him, everything appears only as a reflection of his own breakdown: characters and objects metamorphose up and down the evolutionary scale; races and religions lose their purity ("Bin gar keine Russin, stamm' aus Litauen, echt deutsch"); an adulterated "To His Coy Mistress" describes the tryst between Sweeney and Mrs. Porter, and a fragmented Tempest frames the liaison of the typist and the young man carbuncular; "London bridge is falling down." The poem itself, as a literary object, seems an imitation of this vision of degeneration: nothing in it can be said to point to the poet, since none of its stylistic features is continuous, and it has no phrases or images that cannot be suspected of--where they are not in fact identified as--belonging to someone else. The Waste Land appears to be a poem designed to make trouble for the conceptual mechanics not just of ordinary reading (for what poem does not try to disrupt those mechanics?) but of literary reading. For insofar as reading a piece of writing as literature is understood to mean reading it for its style, Eliot's poem eludes a literary grasp.

arrived at it certainl
bean diction
high air one anonymous
asked to write
an appliance of dirty puzzles
clam bakery
clamp bookie
tradl time tequila
with a spellspray swaying

peregrinations of the
manuscript

and junkets
and poem-antellae

they represent terrestrial
and turtle butter
one-eyed tire-iron
sophisticated butane
surface of Mars
complexity of employment which it
crashir pad
padded beginnings of a present

weary poetr the poet public dot do

simultaneously no structure?

disjunct
soap-spoon
finished
furnished
refurbishing the cliché
a mountain
only who
depends

materia discork anecdota

thorug
throug
tlrouu
tlrouh
throul
thrrou
throou

dissi who the water he night

that he much at
of course
resurrection
whid spinning sense
is the night axe/arch
represent would be

the sky
a bean of the sun

figure eye mystery
in hummingbird

wormtangle had already
hand-healirn
the sea between
soupsuits
is a copy
of incidents mustered

arranged modern po
mode dermal
in that this can of toes
a language-golf
temporarx
word by word and word
only by the readers poetry
a re-interruption
of disoriented
mentation
amount-whiff only wlho

we brink brine radicalb
haystack

eyes glue
the deserts of foam
depths of piano ox mind

much such moments
in the university of spiders
for supper

milk if,
first the fruit
then the spare tire sauch
the thin spore ire sauce
forklift larynx
between noises
into the rattle of magick

meditative raccoon nor I
incoherents delib
when ix (which he l)
heal nine in hell
disillusionment of a gestural glue

the geese at the gates

strayed on
of a needle
it was at this time
4:36 pm
the had interpre clear was

the one this was
the purely scarce moment
the partly scarce holy moment
the purely scarce partial moment
the partially scarce pure moment
the holy scarce
the holy scars
if you don't believe there's a price
for this sweet paradise

just remind me to show you the scars
the flood
the following pure
the fallow partly
the holy interior
the prison-house of holy moments
the western motors
the biological motives

summer surprised us
combing over the Starbucks
discontinuity
rain
forgetful roots
sunflowers
spinach
disjunction reaps the pattern

to be new
but not in sequence

the institutional
shifts
of the sea

05.03.2016

centered on outcasts
how odd you were for a time

anyb time vocal scene
see saying so was time

gash got
raised right displeasure

their then have the
spontaneous circles

camel in the hat
jumping on

with wou through
misunderstood
ou the pork port
stark subdrinking
drugs recogr musi
challenging mus
Amer fa eighties
else along reminds
probl one lpsych
cours as museums
peopl dada/data
alongs pmost to
ad the shy figs
the ex-eye blast
quite light this
house happening
toe book was 10
cats measurably
glistening and
thin, eyebrows
sixpack moaning
intelligence
quick-edge philos
poach knot their
turmeric, frack o
buttons immediate

day that verbs dirty ads
fire! like trees
ashen toes. that arm
despath, the dotted
tooth, demands 6 pm on
the dot!

! ! ! ! ! ! ! ! ! !
once verbs ex-worn in
tooth, truth be toe,
it is thicker than a
riddle! night falls
on the return in site!

knitgardeknot
but all
foaming experienci\just be
cause
beach
combing beneath the
pavement, 50 you are there,
50 us.
feel like its imaginary
deeper other
silence about the world.
eggs of winter, the
cars ride the
trains where
the people are not.

he together
her presumably
not denies

not insistently
all mind
all narratives
he unsure
her myths

global he together
written her presumably
brief not denies
haunting not insistently
thread all mind
opens all narratives
dust he unsure
dust her myths

global wanderings together
written ourselves presumably
brief desire denies
haunting desire insistently
thread soon mind
opens soon narratives
dust error unsure
dust mingled myths

global wanderings recognize
written ourselves little
brief desire circle
haunting desire barely
thread soon unstable
opens soon passing
dust error properly

dust mingled seek

other wanderings recognize
said ourselves little
drunk desire circle
natural desire barely
perennial soon unstable
traced soon passing
dawn error properly
escapes mingled seek

05.04.2016

portion of other
ideal wanderings
themselves recognize
runestone said
similar ourselves
research little
speculations drunk
forgotten desire
sparked circle
previous natural
alphabet desire
riddles barely
daylight perennial
spoon soon
inscription unstable
itself traced
noon soon
interpretive passing
despite dawn

minor error
mirrors properly
missing escapes
hypothesis mingled
skips seek

portion of other symptomatic
ideal wanderings unkempt
themselves recognize seething
runestone said oceanic
similar ourselves withering
research little umbrella
speculations drunk wintre
forgotten desire travelling
sparked circle circles
previous natural walking
alphabet desire feathered
riddles barely artificial
daylight perennial inabilities
spoon soon tune
inscription unstable multiple
itself traced happenstance
noon soon moon
interpretive passing lens
despite dawn dichotomy
minor error analogous
mirrors properly semantic
missing escapes allegorical
hypothesis mingled conscious
skips seek interiors

portion of opposite other
ideal elaborate wanderings
themselves auditory recognize
runestone somatic said

similar situations ourselves
research routines little
speculations evinced drunk
forgotten individuals desire
sparked contours circle
previous categories natural
alphabet neurotic desire
riddles delusional barely
daylight glance perennial
spoon explored soon
inscription disavowal unstable
itself literary traced
noon adage soon
interpretive attempts passing
despite endows dawn
minor similarities error
mirrors embody properly
missing expansion escapes
hypothesis mechanical mingled
skips strategic seek

dreams portion of other
generally ideal wanderings
ambitions themselves recognize
humanistic runestone said
business similar ourselves
imagination research little
criticism speculations drunk
task forgotten desire
ordinary sparked circle
reticent previous natural
avoid alphabet desire
professional riddles barely
dogged daylight perennial
severe spoon soon
handful inscription unstable
decades itself traced
quickly noon soon
circumstances interpretive passing

rotting despite dawn
compartments minor error
dynamic mirrors properly
definitions missing escapes
inherited hypothesis mingled
binaries skips seek

over an imagination
ought no
powerf the noon
the night
blazoned ourselves
springs of eaten
senseless, perfects
awakken inhearent
arise, was neither
imaginary nor being

peric constell death he o his
hatwash works
moth
mear
churchchoicechance
innot thrown
nor abolish
coat of grandgoals
shipwreck calmly rising

constellation has optim wrangle
per songsigns glimmer

flimmering

uh ugh our socks soap
do not the sciences therein

across these histories distributed
as has given the word
its final quake

i om 8i 8g ba gab 8 syjsy 98b iat

parenthetical two in turn
lettering prose lengthy

some structures hermetic arrival

jo IUi8 0Gjlb bi GBb B

the sea purls widely lack

in seeds reads
soup or sock
or suit or sea

how openly partic
without tloughht

fixing the inner nothing
is/as
literature

no wonder no one

rather than
openly it

is not exact

grank incod interp theoretic
we who
material piano/potato
the first in history
experiential weapon-salve
problematic lo-fi
having elaborated elsewhere
language discards its pointers
headlight
acrostic

the novelty, continuous

drains the gaps, split-read

all the stuffed poetry
feathered regardless
foxstem to the left
difficult, wide, and halving

divided into
lakes of butter

soapsocks suitsoup

its paper balloons following the river

during the rain
gramk inood

constellated
initial condistions
anticipate

the asethetic political

a formal engagement
with tlinnkiing

polix one entails
constellllakes o
each beach
historicized scattered assumptions

continuou
continuou initial
conditions continuou
initial
conditions
continuou initial conditions
continuouinuouinuouinuouinuou

people equivalents at yet hav
is string-instinct to know
they subsume self-torsion day

excess paradox suffusing transformation

compulsive
elevating
surplus

glance formulates
as opposed
to discourse

asylum fire pita transcribed
experiential
plunged phrases malleable
fascinations, utilitarian
albeit irresistible, oblique
thyme elusive toxins,
release compelling
homogenized subversion

beast causal balloon ballast
but a liquid
dictionary
emotional gels,
owl-tongue, langlue furthe

teeming hands
how ever spotted spoons
hop upon onslaught

that unity of meld aloud

real inchworm
2 x 4
plywood font
burning the tyger leash

verbal raucous ladderfungus
audio gene wok
no other 9 English he ear
variable trajectories

snack Buddha raining letters
obtuse bondage breadcrumbs
botanical Bibles
magickal copier gestures
calligraphic glossolalia
brims blue silverware inserted

poem some by words and syntax
from disjointed
alignment
consisted
of some wheat harmony
and and
that march is a new afterward

many transition was too
washing machine bone
no non transhalion
toothpaste-dense
literary "lion traps"
whose fire-toothed who
the whoole poems
rendering splintered tinder
himself had the total
meat
people, critics baffled
the key epitome, obscutiry
eluded the knot,
archetypes of ideational spelling,
slowly

across
subdivisions
unprecedented, surfaces
no longer an
atomic sentence, no
longer a false four accord
hopscotch aporia,
rupture stellar certainty

sand sown
on assume
only
absence

it is certainty itself,
neither with nor
against conjunction

doubtfulness
insisted their undecidable

constant
from specific beliefs

seemingly mutual intelligibility
seemingly
mutual in
telligibi
lity seem
ingly mut
ual intel
ligibilit
y

refuses the same ceaseless transformation

corners
inform
approximation

time even
while mental
signification meaning
the page
hismelf, at
design match,
the been,
executed layout
imported seeing

time even imported seeing
while mental executed layout
signification meaning the been,
the page design match,
hismelf, at himself, at

seeing time even
imported while mental
layout signification meaning
been, execute the page
the himself, at
match, design

time even imported seeing
match, design the himself, at
while mental executed layout
been, executed the page
signification meaning the been,
layout signification meaning
the page design match,
imported while mental
himself, at himself, at
seeing time even

his melf himself
smells of elf

05.05.2016

who first meat mox means
more qualific ythat
might have tloughht
into the seric tygers
in thigh wex were who
the werewolf, pictures
of shoes at the art riot

wrought fare a couple to
have, were yolk moon abbot,
assiyp few in
horizontal event-writ
unqu
wa
unn
te
is so half and becoming,

childhock
traveling trampoline
travesty
trajectory
trapeze
a rain of truth
in the physical marinade

be
you say
no
you say
have
says
you did
useless into being
might
also anything

|||||

billybobbeamer@aol.com

Apr 27 (8 days ago)

to me

we're back

-phenomenal time and weather

+ have picked/ hooked up crashed/ repaired computer
and here i am...

now in totally beat art/ aude description of a physical state-like,
were everything kinda blurs [but one w/ chronicity can plan for/ accept such]
thus... sending a few new anyway... a re-exploration of brushes

how are you all?

haven't seen fb posts....?

but am blurred/ said...

best to each of you

11 Attachments

Jim Leftwich <jimleftwich@gmail.com>

Apr 27 (8 days ago)

to Bill

good to see you're back

sounds like a good trip

i've been avoiding facebook

sometimes it feels like a minefield

and maybe some of my loose screws are beginning to show... life goes on...

we're ok

planting a little bit of a garden here and there around the house

we've been watching the basketball playoffs of course

and i'm working on book 162 of the six months series
reading a lot

read william carlos william's paterson, complete book + criticism/exegesis
ditto frank o'hara's lunch poems
also emmett williams, jackson mac low, and rimbaud's illuminations (again and again)
and michael basinski
<http://x-peri.blogspot.com/2016/02/blog-post.html>
<http://web.archive.org/web/20021216193150/http://www.acsu.buffalo.edu/~foust/A1.html#concrete>

all of the reading gets fed into the six months writings

billybobbeamer@aol.com

Apr 27 (8 days ago)

to me

super to all!

was good to basically get away from computers for a week!
i agree that FB is potentially explosive in any number of directions and manners.
i shared the usa today article that my cousin had posted... pretty interesting/disgusting
about FB hacking, basically...but that is just 1 directional meaning.

ah!u mention poets that were "all mine" back in the day[s]/daze
except the last. will check him out.thanks...

everyone knows my screws and all are loose andthere i am
closer to a blank mind
but i see yr point of course

thanks, man

hope to see you at something at the rattar studio

good seeing aaron at the last

am in drawing on here mood anyway, so more pics soon
i t rust
peas,
b

billybobbeamer@aol.com

Apr 28 (7 days ago)

to me

nice mention of yr book

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Sent: Wed, Apr 27, 2016 3:50 pm

Subject: Re:

Jim Leftwich <jimleftwich@gmail.com>

Apr 28 (7 days ago)

to Bill

that's from a long time ago

maybe 98

have you seen Sample Example?

billybobbeamer@aol.com

Apr 28 (7 days ago)

to me

not that i remember, jim

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

Apr 28 (7 days ago)

to me

was going to send you art in america article on robert greiner, but website of aia says 'print only.' anyway, i am interested in the fact that he is featured in the art magazine. as jayson said, text art is the 'thing.'

[yawn...]

Jim Leftwich <jimleftwich@gmail.com>

Apr 28 (7 days ago)

to Bill

<http://epc.buffalo.edu/authors/grenier/64.html> (from 2007)

i like Oakland a lot

<http://eclipsearchive.org/projects/OAKLAND/>

and A Day At The Beach

billybobbeamer@aol.com

Apr 28 (7 days ago)

to me

thanks... i'll save the mag 4 u--will try to remember

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Apr 28 (7 days ago)

to Bill

i like the Rhymms

"illuminated poems"

<http://www.thing.net/~grist/l&d/grenier/lgrena03.htm>

billybobbeamer@aol.com

Apr 28 (7 days ago)

to me

these are like the ones in the article--'real' words to be deciphered

i prefer the continually unsolvable, the "word, ...what,?" the "all critical evaluation is worthless,"

the "sense, sensibility, order, chaos of another order," including what we call language. v

extreme experimental/experiential

undertakings...this house is contained- flooded with chaos & order/ my oets ath grows!

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Apr 28 (7 days ago)

to Bill

i've been listening to Cluster all afternoon and came across this

Sent: Fri, Apr 29, 2016 3:05 am
Subject: Friday Feature: Marc Katano

Marc Katano

Tricky Times

Marc Katano, Tricky Times, 2014, Acrylic and ink on Nepalese paper, 48 x 47 inches

The organic nature of Marc Katano's gestural paintings is further accentuated by the artist's deliberate paper choices. Some of the works are on heavyweight, handmade Nepalese paper. The presence of soft rag is relegated to the outermost edges exposing the paper pulp, but the predominate surface area is dense and textured. As realized in Tricky Times, 2014 (above), it is weighty and impenetrable. And though purely an abstract configuration, the handmade paper delivers a coarse and mountainous landscape where the ink and paint pool and seep in wide crevasses. Conversely, others works are painted on soft, supple Onkawara paper. It is perceptibly smooth and delicate, but the sheet is fibrous and strong. The marks stain the sheet with a kind of spontaneity and chance. There exists a successful accord in Katano's well-conceived marriage of media and material. The paper density and his application of paint and ink are not predictably fragile and careful as is often expected in works on paper.

Jim Leftwich <jimleftwich@gmail.com>

Apr 29 (6 days ago)

to Bill

even trickier times, 43 years ago, with the addition of text in the background
<http://gamm.org/index.php/2016/04/28/franz-kline-1950/>

Jim Leftwich <jimleftwich@gmail.com>

Apr 29 (6 days ago)

to Bill

published in 1973, painted in even trickier times than those, in 1950
[in «Domus» n. 528, novembre 1973]

billybobbeamer@aol.com

Apr 29 (6 days ago)

to me

yes, i wld agree. good ol' franz's newspaper studies... i find this interesting on that hx note, and also as part of the appearance of asemic writing, calligraphy, etc

it does interest me, too, that my works done years ago---thru the 70's,80's--, that some called "copying" or pastiche then are now seen as new... [not word dust, actual paintings] anyway...

Jim Leftwich <jimleftwich@gmail.com>

Apr 30 (5 days ago)

to Bill

what kind of pastiche is now seen as new?

Jim Leftwich <jimleftwich@gmail.com>

Apr 30 (5 days ago)

to Bill

"The problem is that the definition of avant-garde needs to be revised to encompass and include art and artists that are brave enough to reach backwards and forwards at the same time. The avant-garde of the future needs to feed itself with hybridization, consolidation and assimilation." from A Brief Rant on the Exhaustion of the Avant-Garde, Zombie Formalism and What Contemporary Painting Needs to Move Forward, by John Seed (2015)
http://www.huffingtonpost.com/john-seed/a-brief-rant-the-exhausti_b_6557184.html

i think Neoism, Fluxus, the Situationist International, Surrealism, Dada, Futurism and the Bouzingo would all have agreed with him, since reaching backwards and forwards at the same time is something all of them did. and hybridization is one of the defining characteristics of the entirety of the historical avant garde.

Jim Leftwich <jimleftwich@gmail.com>

Apr 30 (5 days ago)

to Bill

this too, from NEO-EXPRESSIONISM NOT REMEMBERED

by Raphael Rubinstein

"Maybe we shouldn't be so certain about who won the Neo-Ex vs. Pictures Generation bout. Lately, I've sensed MFA students responding to the oeuvres of Sherman and Prince with yawns or sneers, but when I bring up Schnabel their curiosity awakens. Could it be that, 30 years on, we are once again ready to take up "The Expressionism Question"?"

i'm trying to think of a parallel conversation about the history of poetry, or experimental writing in general.

i think it is there, but it will have to wait. i should already be asleep.

billybobbeamer@aol.com

Apr 30 (5 days ago)

to me

any and every kind one can think of.

everything in the lead...i've seen an ad for pollock- like work, cited as "new."

sampling ads in 3 art mags.:

you know, gee, look here/there,squeeges paint, etc

all so new...sure...minimalism is making a comeback according to some

one i read not long ago, but really all is a go, it seems...xcept 4 small and slow art for fast times...

just an opinion, but everyone is copying everyone...

i'm glad to be basically anti-market

b/c the market like everything else is inflated and
based on politics & money

i keep repeating myself. sorry...hahah

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

Apr 30 (5 days ago)

to me

i liked what jack wright wrote abt the avant garde.

i know you know what i reference--from his very interesting web site...

hybridization alone? can that define the avant garde or possibly also define pastiche [w/copying
--period--being the defining factor]...depending on the works in question,

and what they reveal--how they "end up"- from hybridization?

if that makes a lick o sense...scattered sleep nite,and my brain might be in more neutral than
sdesired, or like an arrtaudian descriptor; pick one...

i'll do a better answer later...maybe...

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Sent: Sat, Apr 30, 2016 3:39 am

billybobbbeamer@aol.com

Apr 30 (5 days ago)

to me

me also...

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

last night

Tomislav Butkovic

Apr 17

to me

people from out of town were really good last night. They left my place about an hour ago.

Regurgitator was great

a few less people than wednesday

talked to bill for a while

much talk about money with ralph

Jim Leftwich <jimleftwich@gmail.com>

Apr 17

to Tomislav

i decided at the last minute not to come. sue wasn't feeling well and i didn't think it would be very nice to leave her here alone, especially after she had worked all day.

i felt bad about not coming out to see Jenifer.

i talked with ralph for many truly miserable hours about money about a decade ago.

i hope i never have to subject myself to that again.

Tomislav Butkovic

it should be required reading, required looking, and listening.
i'll get some 2 thousand years of anti dada to you soon.
unfortunately the chances of making it out there are slim to less than none.

Tom Cassidy

Apr 11
to me

Thanks for kind words regarding words that just fell out. As it happens, my idea for a major collaging event – Collagathon – is going to happen this fall as part of the Great Midwest Book Festival put on by Rain Taxi – an excellent Minneapolis-based book review quarterly that, unlike, NY Times Review of Books or Bloomsbury etc., covers independent/smallpress/graphic novels/etc mostly written by nonacademics so you don't have to know who Philip Roth's second agent was in order to understand a line about Michener visiting Crete. They bring in dozens of writers from all over the country – a few bestselling authors or literary sweethearts but also Icelandic sound poets and genuinely subversive voices – to the State Fair grounds and Collagathon will be a large day-long open-to-all activity with collabs, a huge mural, kids' tables, probably a model or two to collage as well (one might be in an R-rated tent). I hope I'm in the goat barn.

Of course I take your line about chances of making it to DerDada as "slim to less than none" as a good chance that you'll come. Even if it's the beer talking. Fundraiser end of month but have already drummed up over a grand to help folks with gas/food/etc and Crag is going to try and rent a two or three bedroom house as dada hostel.

Sent big package to Tomislav with items therein for you too and will send money for AfterMAF festivities in June for sure.

From: Jim Leftwich [mailto:jimleftwich@gmail.com]
Sent: Sunday, April 10, 2016 3:05 PM
To: Tom Cassidy
Subject: da anti da

Jim Leftwich <jimleftwich@gmail.com>

Apr 14
to Tom

Collageathon is a great idea, and that video is really good.

i'm unemployed now, have been since the first week of January, that's why i don't think there's much chance that i'll be going anywhere this summer.

i talked with Sue about it and doesn't think it's doable. and she pretty much has the last word on this kind of thing these days.

i'll look forward to digging into that box you sent to Tomislav.

Jim Leftwich <jimleftwich@gmail.com>

Apr 14

to Tom

i sent you an antiDada trashpo mess of lies about Narcissus and Icarus.

there are two ways to exhibit the mess.

- 1) place in one of those large brown trashbags, seal with a twist-tie, and drop on the floor next to a garbage can.
- 2) burn, and put the ashes in a jar.

| | | | | | | | | | | | | | | | | | | | | |

Michael Peters

Apr 12

to Warren, Olchar, Tomislav, me

Olchar! et al! Hey, I officially have four cats that are interested in coming down to Roanoke—for real.

Do you want to email them directly (with an official AfterMAF invite & welcome mat starter kit), in which case I've included their email addresses below? Or do you want me to give them your contact and tell one of them to contact you?

[Personal Note: Not sure, but I think they might plan a little tour around it, and I think they're thinking about playing together, ... or you might give them a slot or two with some options? Ultimately, tell them what you want ... even no ... but I bet Ralph will likely be stoked to see Walter Wright. I hope this is okay, and that I haven't crossed any lines, and also, that it's not a headache in any way. Because, obviously, I want to be sure I'm following AfterMAF/PNA/Leftwichian protocol at all times, as my life would be far less rich & extravagant

without the amazingness that is you guys. Please advise, and let me know if I can do anything from here.]

Yours in the bar bar dom,
Michael xo

michael-peters.com

----- Forwarded message -----

From: Michael Peters <mp@michael-peters.com>

Date: Tue, Apr 12, 2016 at 11:42 AM

Subject: Re: AfterMAF Provisional Schedule...!

To: Al Margolis <pogal@pogus.com>

Cc: Walter Wright <artguy@119gallery.org>, Matt Anderson <huso@cranksturgeon.com>, Jules Vasylenko <julius_v30@yahoo.com>

sorry for delays, my good friends. will spare ye the details.
I will float this down to the Roanokers Extraordinaire.
I am sure your inverted, Al—very very sure.

more soon,
michael xo

michael-peters.com

On Mon, Apr 11, 2016 at 11:10 AM, <pogal@pogus.com> wrote:

>

> and i be happily in..

>

> but is we actually inverted?

>

>

> Quoting Walter Wright <artguy@119gallery.org>:

>

>> yes, i can do this, july 7-10

>> <https://www.facebook.com/events/971203902969988/>

<<https://www.facebook.com/events/971203902969988/>>

>>

>> thanks for the heads up Al, look forward to seeing you Jules 8^)))

>>

>> - w2

>>

>>> On Apr 11, 2016, at 6:52 AM, pogal@pogus.com wrote:

>>>

>>> hi michael and all

>>>

>>> just figured easiest to just put everyone in the loop - can we do this? and its july, yes?

>>>

>>> lets figure it out

>>>

>>> al

Jim Leftwich <jimleftwich@gmail.com>

Apr 12

to Michael, Olchar, Tomislav, Warren

Since i don't even know what Leftwichian protocol is, i'm going to go out on a limb and say Matt/Crank, Al Margolis, and Walter Wright are welcome to come to Roanoke and do whatever they want, whenever they want. and Jules is already here! Matt is already a member of the extended Roanoke family, and Walter too, they've both been here several times. and If, Bwana should be -- he was part of the xtant 5 sound poetry compilation, collaborating with you, we should have invited him to come years ago.

So, there you have it, the official antiLeftwichian protocol, or maybe the unauthorized Leftwichian anti-protocol. In either and any case, my vote is 4 thumbs up!

Michael Peters

Apr 12

to me, Olchar, Tomislav, Warren

ha ha of course.

I knew you knew matt/crank, but the jules-matt line is new to me.

idk, I guess I just wanted to be gentle. not an offending fluffen douche port.

musta been all the sensitivity training at Faustroll's PNA outpost where I first learned to fly the Mour-de-Zencle?

sitting next to bosse-de-nage, I kinda felt like han solo next to chewie.

ha ha, yes, ha ha

Olchar Lindsann

Apr 12

to Michael, me, Tomislav, Warren

Hey, sorry I've been so bad about responding, I've got more than the usual build-up of work with a lecture in Columbus on Thursday and a big local punk history project coming to a head next week.....

Yeah, actually Walter has already gotten in touch with me about his crew and are confirmed to perform (I'm waiting to hear back about which dates work for them), and Crank & Matt have also gotten in touch and are waiting until Matt actually makes the move out east before they commit. So crossing my fingers....

More in a while (including updated schedule, which I'm waiting on info from people for)--!

```
vim blat bar,
```

olchar

Jim Leftwich <jimleftwich@gmail.com>

Apr 12

to Olchar, Michael, Tomislav, Warren

Matt Taggart mentioned wanting to come through Roanoke on his way to his new home in Western Mass, but that was a couple of months ago. i'm not sure what his schedule is. i hope he can make it too!

Michael Peters

Apr 12

to Olchar, me, Tomislav, Warren

Perfect. Of course, you're already on it. Yes, & fingers crossed too.

& for karst's sake, kick some ass on all that stuff you got going on, Olchar!

Looking forward to July!

m xo

[illegible]

(no subject)

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Apr 12

to Michael

Michael,

i didn't mean to come off as offending with that last email.
sorry if it came through that way.

Michael Peters

Apr 12

to me

ha ha no way. jim, not offended at all.

I always worry about offending too.

but you? Jim you're amazing to be around.

I was trying to make light of my sensitivity
at stepping on AfterMAF organizational feet.

I hope Olchar's okay with it all ... seriously,

I can't tell you how much I'm looking fwd
to hanging with you. Man, let's make a couple
of visual poems while we're there ...

not to mention the talking! xo

p.s. microwave burritos? yeah!

michael-peters.com

Jim Leftwich <jimleftwich@gmail.com>

Apr 12

to Michael

ok. good.

i always feel like i'm stepping/stomping on everyone's toes, while trying
way too hard to do everything but that.

Olchar knows everybody on the list except Al. i don't know Al either.

but i know enough to know i'd love for him to come and hang out and perform.

Michael Peters

Apr 12
to me
perfect.

shoulda gone to the gymn this morning.
but email catch up time it is ...

Jim Leftwich <jimleftwich@gmail.com>

Apr 12
to Michael

i'm reading, mostly re-reading O'Hara's Lunch Poems, and working on Six Months Book 160.
there are moments when i really like O'Hara.
i spent the last couple of weeks reading Paterson, and reading about Paterson. this is the first time i've read the whole thing. now i want to read it again.
i quit work the first week of January. Sue and i have been hanging out a lot, watching a lot of basketball, going for walks in the woods. i've made a few thousand visual poems since i last saw you. i was scanning them until my scanner broke, now they just go into boxes. it is all feeling crazier than ever, and that's saying something.
spending time with you was my favorite part of the last festival. i expect this year will be the same.

Michael Peters

Apr 12
to me

O'Hara, yes yes. perfect sensual brevity to connect to 6mos!
I've been jonesing to dig deeper into larry eigner. space is his.
going to the library soon for some o that ... his books are too expensive.
ready for a vispo burst into summer via my sparrow vispo.
made rough sketches for the whole thing, all 28 images,
and pretty certain which Thoreau drawings I'll use ...
have been bogged down in grading though, but about to surface again

you are freaking machinic.

sounds like life is good, tho. March was hep, and getting ready for bkb playoffs.
my favorite part too, hanging with you ...
tell sue hi

yours, xo

Jim Leftwich <jimleftwich@gmail.com>

Apr 12

to Michael

now that you mention it there's a lot of sensual brevity in bits and pieces in the six months books -- a bunch of John Wieners a while back, a few passes through Ed Sanders' Fuck You magazine (of the arts), a lot of Burroughs and Ginsberg -- readings that were fed into the six months writings. i'm surprised as i'm thinking about this at how sexual so much of the source text is, and how gay.

i'd love to get a look at that Collected Eigner, edited by Grenier and Faville, 3 thousand poems, nearly 2 thousand pages.

i spent 20 years condensing, revising obsessively, until finally in the early 90s something burst under all that pressure, and i started working from wherever i was outward, expanding, moving out into whatever was suggested by wherever i happened to be. before, i had taken a poem as a kind of arbitrary center, and had tried to bring everything i could into that tiny center (mostly poems roughly the size of sonnets, give or take a line or two). but in the early 90s i started thinking of the poem as an aggregate of starting-points. i could stop/start at any point in any poem and identify multiple routes away from that point. revision no longer made any sense. instead of writing the same poem 20 or 50 times (one of my first published poems was 75 pages condensed to 2 pages), i could write variations, improvisations and permutations forever, for the rest of my life.

the same for visual poems. i get an idea for a kind of visual poem and i make 20 of them (or, in the case of the haute couture death text images, 2 thousand of them -- and in the case of quasi-calligraphic "asemic" writing, too many thousands of them to remember). sometimes i return to an idea later, sometimes much later, and make another batch, with changes to reflect whatever i have learned in the interim.

i could easily make more than i do, but it's already more than anyone will ever want. i make enough for myself. and i give away as much as i can.

it is all one big training manual. i need, or have needed, all of it. for

some folks maybe a "chapter" will be enough, for some people maybe a page, for others maybe a paragraph, a sentence, a single word. or maybe nothing, none of the above, they have their own training manual, and it takes up all their time. that's good enough too.

ok. a bit of a spiel in lieu of a screed in advance of the midnight rant.
enough for now.

[illegible]

Sunday
5/1, 2:54pm
Jim Leftwich

thanks for the heads up on the spam account!

5/1, 2:55pm
Allegra Sleep

Sure, it's a little bit harder to vet people with mutual mailart friends because it is not people that you know personally know.

5/1, 2:58pm
Jim Leftwich

right, networking has always grown from friend to friend-of-friend, to group of people who do things with friend's friend...etc.... that's been one of the great things about it for all these years.

5/1, 2:59pm
Allegra Sleep

internet before internet

5/1, 3:03pm
Jim Leftwich

5/2, 3:15pm

Jim Leftwich

in the past two days i've seen three of this kind of hacked post and two friend requests from fake accounts. it's obnoxious. we all need to keep an eye out for it.

5/2, 3:17pm

Rose Franken

thx, yesterday I ran the f-scanner by fb and got new passwords and now it's there again

5/2, 3:18pm

Jim Leftwich

i don't know how to prevent it

Monday

5/2, 7:21pm

Rose Franken

Thank you for your help. I hope I managed. Wrote something on my timeline about the attack.

5/2, 8:09pm

Jim Leftwich

we have to help each other with these things happen.

5/2, 8:10pm

Rose Franken

yes, thank you, it was wonderful that you wrote - I tried to describe what I noticed, but without special IT-skills, it seems to be a jungle

"Odisea Kickboxing" as an organisation does exist, so I presume the virus masked in this app.,

Tuesday

5/3, 12:39am

Jim Leftwich

facebook should protect its members from these problems, but it doesn't, so we have to do it ourselves.

Tuesday
5/3, 10:44am
Rose Franken
[thumbs up]

|||||

found and
removed
and this

mud finished furnished
appliance exams

as piano is to tomato

themselves, the
inverted extremes

disabilitated the
soup
are extremes of any
fleeing

job sense masterpid flowers
of envisaged
novelty, bean as a meat,
nor habits as
passionate as grease, still
inroads
notoriously explored

until the afternoon missing
was impossible
music a network of
birds, who perfected
each mirror of
quasi-seesaw pliers, parsed
complex itself
devoid of circular trace

the open meanders
between the one

hivewords in
self-over
letterladders

litters
itself latter

self-near without
impersonal
crashing into

erasing,

electric-cut apparition

spider
throughout
the languag allu
toad
indeeec
is what very point most night

spider inherent itself three
less clear nouns aviation
salt-stir lesser lest

of toes
in the case of eyes
a perfect width

in
doors
it he
epocl

oddity, was scillful
scull fill

ran random and
verseverge veers

hell on the hill
in reality
votes or vomits

vocable vacuum
cleaner

rain settles on the cume

difficults the
theme of
transitional water

one soup of eyes

all night it rains
on the nose like
paper

that a poetrie comprehension
therein as notes

from behind the
readers foaming
at the turn, can
hiss insistent
value fact Thanatos
haven enigma aspirin
subliterary
devoid and hidden

rather than worry, there
is a secret authentic
explanation

the case of the basic albeit.

precisely in it
orig whid fa
beit bait belt bolt
from the tuna
comes the canned
hurricane
"inside value"

one grease said
the bat beat is
uncovere bett to wa
Mallarme tloughht
the jester attracted
mainly arcade
furniture zen

authority
of the
allegorical foundations

opposed religion had
dreamed tooth cathedral
the dire christian meatpeople anew
revolution thinks
there must be
a state
thinner than politics

accepft its restaurant
in face of
indifferent poems

strong poss the condiment

the skepticism strategy
strangely
sounding
socio-ceremonial

later, o lik libk
one christmas
tree barking art

the lips that
it pigs

nose investigatha
endles
insis is
makers who sole
the generative
nowhere has a
vulture been
to reopen

determinat fold viewveer
remember
we shroud the shoulders

sour piano
the worldclock
poemchangeothervulgarity
encrustation
overloading
syntactical
predecessors
that inst poerm
thoroughgoing
these swaying teeth

his exhale created
toes of memory

fiasco prod doorskin
seekirn econo inco
decorative sponge goal
unveiled
defamiliarized
brandishes carving haunt

a moth month reverses
apartment power
gathered
their deciduous questions

red cone precursor the far

absu Job in oppo
had a salad in a coffin
"the grunions
are ruining the frame"
implying
square cosm
predicted
history of unconscious traditions

a horse, dubbed
a plethora bicycle
yield energy coherent August
a hectic jumble of jumping
about, fishing, sword-fighting,
canons, flowers, milk bottles,
elephants turning into houses
and a character departing into
the left-hand side of the screen
on a horse
praise speak legible seems

given weather
metamorphose sense

temperature consume
partial parcel convey
gene genre compose
contort concoct
compress
condense
consult

tomato-ish album harvest
by monochrome cardinals
on the Stove of the Red Sea

where due clock-limp
written hoot the
dire Mona Lisa fuming
the notapipe
souls souls against the sample
short-cultu
also snowing in the fog

sauce grin hence stark rose
enters the psychic kitchen
sleep all night
in another cigarette
travelling the stem lapse
knob plaid verse dirigible
the eyes pour a sun
like poisoned
vision,
in octopus dormant port

05.06.2016

solutions gove beyond night
chants probissible scenes
he wanted he
play tea mere engende
piano/iris
satisfies
a revolutionary whole

mo mmo oi mo mi oi nm
nin nji mooi io o

norms steamed in
the stylized
bourgeoisie, lion

mayonnaise cult

orig spinsuit is a
clock of triumph
over unemployment
gnat frond
improvisir
became comic media

to those felt non

which dentistry/carpenter
chair

vulgarity school
scat contii neve

framed hands writ leg
punchcode by
outrageous references
purl eye and
scab mud-shredder
in school threads boot
grease rescued the
angel in the stashed
slash lash leash
least leap, after which
scant lost true homes
plays
controversial
while rot
by the wash was
campaign bent

shock socks compression
may hat punished
decades of
rewriting, debate gratify
who while in,
morning about
vulgar engagements

adamant ate leaks legumes
borth of bees
beads beards in the
goat cave
Pluto and peril of
the liberal absurdities

05.07.2016

culture fragn m
and mantra
forest ex-flat
tire folding
from the cinders
a cheese house
Bible cat garlic
at that bat was
creeping up upon
1977, notebooks
associated
generational
also surface
closure, soda
moths kelp elp
knives in a tray

what Atilla the Clock
simultaneously
lines of pepper teaspoons

the a-list of ears
juxtapos simpli
whii canonical parsed
across the universal
histories of traumatic
communication, rage
against the static
status quote, frequent
empl exclusio empt

sort such as ants
about tool and
die rose spectacles
excultural transformative
talent talons teflon
confirmt, ephemeral
goat doubts exhilaration

21 seemed the arcane working
gong passage roots bond
finial drummers combing the
protestant aliens, meat
Britain camera punk, to
touch the foaming word. it
bean kiosk thinking the
wiser shout, stumbled into
a reasonably volatile brain.

times and this
where rebels have been wandering
while the autonomous

future imagines a
church of the insurrection
while contrasting zeitgeists
imagine a monstrous and lazy
pollution, nine-self of value
we save vitrine extinct
why bondage year-long memorabilia

daily life Voltaire of 1916
accused about the art
of the future
dissolving the precarious communists
schizo-radio university
three thread fading the twentieth ironic

into decided streets
vanguard and
poets late
value exploiting nomadic certainty

while strategy both broth
while ranks rinks rants
while rather than rather
while phrase-phase
while everyday life is the realm
of confessional or professional method
while the distinction between distractions
while whether or not the weather
while separation rational sepals
while such much hutch hunch
while institutions intuition in situ
while we cannot carrot knot rots
while what wheat we eat at hat
while the destruction of obstruction
while revolution evolves a lotion

while suspicion spices scorpion
while rhetorically torrid ally

walls again as the
cityscape. marks
turtles dwelling
modern capitalism.
walls spent
natural fishing.

two unloomed unbloomed
street laboratories
oppressed graffiti
self-separated
epitomized training erasure

transforming the injuries
with public fish

by the wolves clean fact
an act in pieces

mental storm ruins leaves
reactivate self-swallowing
innovation nourished the
rebellions of cross-countless
ambiguous contradictions

received ote is phantom
handicrakt
areas of acres
the vulture a loose vocable

dawn bulk stubbornly sense

nuanced gravy
in retrospect

scale/probability
inequality metallic
whale tooth
trombole
tomatillo collar horizons

the shoe process, such as
harc qualities lust
word-socialist snow in series

expok to the river,
negative double spaghetti technique

coconut-flash fused with
avant-training
manual
solarized experimental symbols

dada directed moments luminous
nurse core plaid cirrus
images where the thirsty light
touched the sour machine

publicly pouring
a choir
of hermetic advertisements

nail splits improvisations
witch electronic wizards
containing collage, copy
daily brambling is enough
three popular stories of
avant meditation, blend
a cloud in mist

jumped edge of charm
music the USA and
very copy
recombinative
spinning ears
failed to list burnt
seas,
chance mint found
the two days
pink deleted,
mersmerized chickens

vlii
vitss
asar
keylnyl
orshai

o,ar
infarr
aceth

ith
bscure
any
ompiling
n
n
opies
allyhooed
asier
he
hese
erformance
nfluence
eaviness
eard
roup
receding
though
nticing
ear
rom
ynthesizers
ebut
lentiful
weet
n

ncluding
eproduces
ints

s
espite
oments
eynete
lways
n
xplorations
sque
y
he
he
nfluences
nalog
dd
izarre
lectric
nsttuments
eaturing
ith
ense
ruly
arricade
n

70s red improvisation
refloating church of adverbs

tribal, psychedelic vowels, unrehearsed

unfolding hammers mixing plank

poem-theater of othe-gorvv

who encoats boundata slab

bicycles halfway
rendition of a
pirate ghost

patina disrupts the middle lute

unfailing during werewolf futures

mise attempts
fict at he
if gravity

romantic water
was a form

consistent fever-letter

subsequently remixed
soud/sporot
featuring oboes
spinets and haystacks

minor excessive perfections unstirred

a nervous complexity processes
the characteristic practice

during atmospheric experiments
it became a lyrical hint

intentional conventions
and caustic calories
in the suffocating crucible

excruciating, sequential bridges

melds edge taste undisturbingly

diluted surfacing
ecstatic shuffle

some make pers but a drier five

|||||

Brooklyn Rail
May 3rd, 2016

Jarrett Earnest: I really love the Charles Eliot Norton lectures you gave at Harvard, called *Other Traditions*. In the one on Laura Riding you talk about the necessity of misreading her poems, or at least reading them against how she might tell you to read them, “This is what happens to poetry: no poem can ever hope to produce the exact sensation in even one reader that the poet intended; all poetry is written with this understanding on the part of the poet and the reader.” What kinds of understandings are possible through miscommunication?

John Ashbery: That's a pretty big question. Certainly the possibility of miscommunication has to be taken into account, both in writing and in communicating verbally. One has to admit that it is there while trying to get beyond it.

Jarrett Earnest: It seems the ways your poetry opens onto ambiguity is a means of accommodating that potential for misunderstanding but incorporating it, or orchestrating it, as a positive element.

John Ashbery: That is possible, though I've never set out to write a poem thinking, I'm going to write this so it can accommodate being misunderstood—that doesn't somehow come up when I'm writing.

[illegible]

Barry Schwabsky

Meillassoux quotes from Jacques Rancière, “Mallarmé is not a hermetic author, he is a difficult author.” Pierre Macherey is of precisely the same opinion, and explains more fully what he means: “Mallarmé is not hermetic, in the sense of a well-hidden secret that ought to be found out; he is only difficult.... The secret is, finally, that there is no secret.” And as Meillassoux admits, albeit with some irony, this is precisely as we would hope it to be, for to encode a hidden meaning in this way “is basically something rather puerile, whatever its complexity; something devoid of literary value, in any case.” The situation is similar, one might say, to what makes mystery stories a subliterary genre: As Edmund Wilson asked, “Who cares who killed Roger Ackroyd?”

More relevant here is Allais' "Funeral March" for the last rites of a deaf man, consisting of 24 measures of entirely blank music manuscript, except for a whimsical tempo mark of "Lento rigolando". This score is probably very similar to the original manuscript for 4'33" (now lost), yet precedes it by more than half a century. In the notes, Allais explains that the composition must be concerned entirely with measurements, rather than with sounds, adding to its remarkable precedence of 4'33".

[illegible]

Women had whatever role they wanted in the early punk days. Everyone was a pioneer. There was no scene happening till all these kids made one. There were no roles to follow because everything, from the music, to the clubs, to the style was invented each day.

[illegible]

end in glue teeming

ilk ink wok oriole

shim terrace rules role

neon-ate & cat-suit

aerial book ruse

saddle nose hiss

furry idea at muffler

June reeking of icons

hat has a suite kiosk

chickens ahoy napkins Canada

daily curried raiment

radiator nor ocular

keening sand
ashen itinerary

and not at

not a nose

osmosis chloride
hand itch monetized
pisces sun/dada data

lond pale org in partic
yardbir am musical
nigh reappe cloths in
apa ev thalt publ
standa had also famoo
page elephant
compo expri instrum
during tape livi
abt again
consta constellations
variety of piano
careen contact not night
one of the wrist sample

baking sour
magic instrumental
formalities we heated
the coiled wound
very weapon-salve company
at mercurial chicken box
units other under
their ego soda this
myth-guitar
bearded converter
inside the lichen group

lake bean verb mere
musk queue
cheese-thaw
combing the meat-will
bent junket
lemur in cake

breakaway lake bean verb mere
musk merge queue
cheese-light thaw
combing the meat-disk will
bent ear junket
stew lemur in cake Buddha

tropical breakaway lake bean
verb vacuum mere
musk merge fluidly queue
cheese-light thaw homework
combing the hypnotic meat

layers-disk will
bent sampling ear junket
stew tape-lemur in
cake Buddha collage

trance combing the hypnotic
pour meat
unreadable layers-disk will
wire bent sampling ear
June net junket
fever stew tape-lemur
altered in
rust cake Buddha collage
scrap tropical breakaway lake
rescue bean
costumes verb vacuum mere
dog musk merge fluidly
sift queue
noise cheese-light thaw
jump-cutting homework

jump-trance combing the hypnotic
pour jump-meat
unreadable layers-disk jump-will
wire bent jump-sampling ear
June net jump-junket
fever jump-stew tape-lemur
altered jump-in
rust cake jump-Buddha collage
scrap jump-tropical breakaway lake
rescue jump-bean
costumes jump-verb vacuum mere
jump-dog musk merge fluidly
sift jump-queue
noise jump-cheese light-thaw

jump-jump cutting homework

trance combing the hypnotic
pour noise, noise meat
unreadable layers-disk will
wire bent sampling ear
June net noise, noise junket
fever stew tape-lemur
altered noise, noise in
rust cake Buddha collage
scrap tropical breakaway lake
rescue noise, noise bean
costumes verb vacuum mere
dog musk merge fluidly
sift noise, noise queue
noise cheese-light thaw
jump-noise, noise cutting homework

trance combing the meat
pour meat meat
unreadable layers-disk meat
wire bent sampling meat
June net meat
fever stew tape-meat
altered meat
rust cake Buddha meat
scrap tropical breakaway meat
rescue meat
costumes verb vacuum meat
dog musk merge meat
sift meat
noise cheese-light meat
jump-cutting meat

trance combing the tape-hypnotic
pour tape-meat
unreadable layers-tape-disk will
wire tape-bent sampling ear
tape-June net junket
fever tape-stew tape-lemur
tape-altered in
rust tape-cake Buddha collage
scrap tropical tape-breakaway lake
rescue tape-bean
tape-costumes verb vacuum mere
dog tape-musk merge fluidly
tape-sift queue
noise tape-cheese-light thaw
jump-tape-cutting homework

trance combing the trance hypnotic
pour pour meat
unreadable layers-disk unreadable will
wire bent sampling wire ear
June net June junket
fever stew tape-fever lemur
altered altered in
rust cake Buddha rust collage
scrap tropical breakaway scrap lake
rescue rescue bean
costumes verb vacuum costumes mere
dog musk merge dog fluidly
sift sift queue
noise cheese-light noise thaw
jump-cutting jump-homework

dance trance combing the hypnotic
sour pour meat
breaded unreadable layers-disk will
sire wire bent sampling ear
prune June net junket
lever fever stew tape-lemur
salted altered in
crust rust cake Buddha collage
crap scrap tropical breakaway lake
excuse rescue bean
customs costumes verb vacuum mere
fog dog musk merge fluidly
drift sift queue
poise noise cheese-light thaw
thump jump-cutting homework

ants trance combing the hypnotic
pout pour meat
unreal unreadable layers-disk will
dire wire bent sampling ear
spoon June net junket
Denver fever stew tape-lemur
watered altered in
pus rust cake Buddha collage
sap scrap tropical breakaway lake
fescue rescue bean
exhumes costumes verb vacuum mere
dodge dog musk merge fluidly
lift sift queue
toy noise cheese-light thaw
clump jump-cutting homework

05.08.2016

the categ pie cat egg
pie light
here on if it were
objecf yth
the hot the hit the
hilt the hut the
hurt
diagram settled
against itself
foaming geogra institutions

gorgeous gloaming ad nauseam

home to reside
tooth-riche
rodeo radio numbl binding
image particu
every area of snow, sixty dimensions

maps and chocolate
pamphlets
signify distinct
tarot-mattress
hotel napping halo

neve red similarly
relict in
fragments
archetype archons
arch metaphors
of knowledge
weaving

meaning the piano [penguin?] each
width ripples affect travail
effects traduce electric
perfection [paraffin?] parrots
outcome disparate membranes
exhorts contemplation although
passivity, in fact projections feel

but suit-reading rending
subsequent spheres
the rest inculcate
schematic examples
response/searching
the real detachment of
disjunct connections

disjunct connections meaning the piano
the real detachment of [penguin?] each
response/searching width ripples affect
the rest inculcate schematic examples
travail projections feel
subsequent spheres effects traduce
electric passivity, in fact
but suit-reading rending perfection
[paraffin?] parrots exhorts contemplation
although outcome disparate membranes

acausal disjunct connections meaning
coincidence distinguish the piano

inner cases the real detachment
hidden/derived of [penguin?] each
lexical response/searching width
nodes chosen ripples affect
simultaneous the rest inculcate
pronouns schematic examples
hazardous travail projections feel
clothes subsequent spheres effects
unleashing procedures traduce
aleatory moon electric passivity, in
tonal sensitive environment fact
machinery/exclusion but suit-reading
negates the ripe rending perfection
antithesis [paraffin?] parrots exhorts
multiple external contemplation
hegemonic although outcome disparate
roles membranes indistinguishable

each acausal disjunct connections meaning
coincidence [penguin?] distinguish the piano
hidden/derived of inner cases the real detachment

lexical response/examples searching width
nodes chosen schematic ripples affect
simultaneous the pronouns rest inculcate

passivity, in hazardous travail projections
electric feel clothes subsequent spheres

effects aleatory moon unleashing procedures
traduce reduce produce deduce induce

tonal fact sensitive environment fact
machinery/fact exclusion but suit-reading
negates fact the ripe rending perfection
antithesis fact [paraffin?] parrots exhorts

multiple indistinguishable external
membranes contemplation disparate
hegemonic roles although outcome

induce each acausal disjunct
produce connections meaning
traduce coincidence [penguin?]
distinguish unleashing the piano
aleatory hidden/derived of
effects inner cases the
inculcate real detachment rest

outcome deduce lexical response/examples
reduce although searching width
procedures nodes roles chosen schematic
moon ripples hegemonic affect

simultaneous the disparate pronouns

contemplation passivity, in
membranes hazardous travail projections
external electric feel clothes
indistinguishable subsequent spheres

multiple tonal act
sensitive environment tact
exhorts machinery/fat
exclusion but suit-parrots
reading [paraffin?] negates
fate the pipe bending
perfection antithesis fact

others stove collaborated
steam deli trickster
dangling in candy
mercury
nice thinking as music
dangling conduit jazz
project door conjunctions
avant-weapon garde-salve
unconventional water
absorbing the experiment

more tlougghtt frees the

mold to doom/doubt
endpoints "thrown into"
existential convoy
knots

as a plural meat,
dozens upon the gas

will daisy
to the left of music

the moon, politicized

appropriated
abiding
ether

cutting confused clump
ruining-class

beanstalk talk
between the toes

pallet-jack stole the
axe eggs

harp treasures
them mistaken
wheat

bones smell like rhyme
the magic cow beans climb

looking arch shoe
after water doubting

pallet-jack farming socks
rain up the sprung awoke

early
in the console
garden patience

he reek a few palpable suppers

time-letter syllables
an easy tea to slice

cooking the gong at cow
meat felt and fat

announced not moderate silence
about the overt attention
has cottage cheese collage
in the beanhead windowchains

map-average hinge
on the country
of foggy farms

who made the shoe
as wide as
murmuring lakes?

generous misfortune returned
well-being
to perish their sorrow

unable to thaw the law for
now is nothing

05.09.2016

beyond fitted the
flitted the

sadistic stadium
wherein vultures
because
when work veers
any convex map
itself unruly
boats
subverting complacency
under vacuum
cleaners chalice/chaos

chance subcultures
disrupt
a wide range of
provocative discoveries

plot vs clones
of fascination

power it-it
used expert
fou lot
lathe very

working class power it-it
used ruining expert
fou pulp lot

lathe very embody

power cut it-it birds
used cult expert subgenre
fou nontrivial lot
lathe very commercialism

power it-lettrist it
used expert obsessions
fou out lot also
lathe mode very agenda

fixed ingredients stake the
questic recipe.
pulse-close, mouthside
automatic six, sleep the
spirits
rapid surface.
wandering shifting swaying
unsettling light bulb
sentence feeling seasonal
disjunction, wormfoam
urgently chairs, folded
associations reductive
object. fueled west
thin institution, going,
going
going going going

the thin
was a port

to repose

annive

l

re

TV

bec

Warh

morphed classic

there who

about and so

version anything

few was

author adventure

fiction might

piece curious

image o the

(has reads prehistoric most

chance text

tells a true hauling

things to do

as the tracks

wash in diamond

delights of
storm
unknown
written a boat

knowing anyone
is the basis perhaps

perha hierard

taste no
emptive
disposing

either almond hub
that rites
with no arch reach

if not is
sic
hijinks
expel of adject

ev've ot it ot
combcorn thousand
nar pe material

or abject pea
soup narrowly

in formulaid repeatirn
insoncu
the sea themselves
inconsu taking
talking through

using which are its own being

cl collapsing
the red
sarx farm
terminal bollocks pulp genus

meat-cyclic premise

plagire
re
reposns
oth
reference that
that that
every following encouraged

and to piano notion
of toes
the sea,
words also shoes

within the empty "empty"

exercises are
potentially
a phrase

permutations re-order permutations

there are two toes
and permutatic
foaming texts
ownership (vultures)
the reinvented syntheses

appliance also our hilt boolean
scenes seen screen spleen
bythebook width
the red "pastiche"
elephants escape, ecstatic

within a single
outpurring
where? fictions
are open oceans

where doors
appropriate
the
parakeet

positive trash pastiche
is half of the
soft genre style
sex pistils become
finding due to 19
associations
about the socks
on a leash

flat aorta welt lip tooth

understanp automat (author
the work in hand) circles
the moon paranoicd and
notational field civilization,
framewords name, coalesce
failed Eliot varying
defeats of traditional
language. static psyche
symbolws our balanced
albatross (bat-cross)
expure clast wars
beyond the eabandoned years.

thoughtboot
perspect hotel
infects stable
symbolwlists
with systemic
virus foaming
burrito, we
must agitate
the dotted
soap.

eyetooth
hate it

eyetooth nosetooth
liptooth
tonguetooth

signifie
a poem and suitcase
yet vacuum
cleaner
inherited eyebrow

thought then
thin spackle
a fiction of the world
the sense of shape
sharp as
quintessence

posture manipulated by paper

frame
drywall communist
soft and crafty

sift and lofty

step out of the ladder
and into
the yield-sign

no magnetic destruction
of automatic
evisceration

completely traditio
of the
suitcase

environ might
when its
else coat

have studied
the soup abilities
bat lot

concern of the
isolated obsessions

at than the,
that one

has their very
pea soap
situationist
beanstalk suitcase

beanstalk suitcase
inspiral used
t-shirt
wear the last
hundred years on
their sleeves
collapses like
another world is
impossible and
automatic
visits thist
response
in the body

well-mannered
moon-reason
shuns the
conceptual
gossip

coherent prolific reactions
immaterial and
visceral

dysfunctional cleverness
picturegs beaiiu
the works mad combination lock
who have iterated socks
fractured balloonvacuum lottery
isolated onions whole

the whole wolf their
favorite lighthearted
bag of calm melancholy

obliterate feel/map
agree to survive
personifies excluded focus

[locust?]
stuff the real
in a very easy bug

innovaktion with more core
very familiarity
obtuse defiance and
dubious arguments

corpus codex

intimidating
bewildered
astute among
increasing foray
home-made experimental esoterica

in with ingredients
eyebrows
dust the chemists
screwdriver
poetry something gun
that look 14 warrior
decoration tribe
the used being knows
hole think a couple dawn

containix smashed throughout
charity schools the
purse of 1662, outside each
toe a small toolbox, they
may have hammers and
avid rural seize ribbon,
sewing kits moonlighting
chapman, toothmoon at least
the worried ancient chapbook

pennies banning the
witch spent books
original authentic
customers, deposited
commonplace prose,
household riddles
contain the lure

piracy was
sundry direct religion

bardic occult almanacs
due to libraries,

inexpensive appetites

with great axe-howl
the tlougght-chunks

cardstock pie
however themselves

undeniable conceqt
of samizdat
useless postcards

(Reinventing the wheel
is useful in the pursuit
of useless skills.)

usefulness must be
around history as
a method to persist

cultu ix obviou that ox

low road path circuitc

always sorting and
usel but the
accidentally alone
shadows unlikely culture,

desire disproportionate nearly

the cult to acquire usefu intact

One trains by sorting and
wandering, sifting, brooding,
drifting, gathering and
discarding, always discarding.

advent penny popular dime
the same numerous
cheap paper 1866
collect working class
cereals instance,
highwayman mysteries
part stories subject
demand changes
corresponding leisure
resulted dreadful
railway newspapers

comics advent penny popular dime
the novelettes same numerous
cheap paper rhyming 1866
collect working class underwent
cereals scheme instance,
carved highwayman mysteries
part steam stories subject

demand changes fraction
corresponding trash leisure
perished resulted dreadful
railway minimum newspapers

advent regimens penny popular dime
the same sewing numerous
cheap paper 1866 remembered
collect working manual class
wrappers cereals instance,
highwayman folding mysteries
part stories domestic subject
demand changes trimming
corresponding feathered leisure
resulted sam dreadful syntax
railway newspapers embellished

advent penny popular dime pins
the same numerous hinge whistle
cheap paper 1866 cracked
collect working class buttons
cereals instance, seeds
highwayman mysteries spices
part stories subject gloves
demand changes bootlaces
corresponding leisure ribbons
resulted dreadful needles
railway newspapers buckles lace

daguerreotype advent penny popular
1839 Philadelphia dime pins

bromine to iodine the same numerous
self-portrait hinge whistle
chemistry cheap paper 1866
scientific light cracked
crossed arms collect working class
half-century buttons
thirty early cereals instance, seeds
camera highwayman mysteries spices
pencil part stories subject
silver plate vapor gloves
lightning demand changes bootlaces
gas corresponding leisure ribbons
future resulted dreadful needles
school railway newspapers buckles
lace uniform polishing light

daguerreotype advent penny ilimba
1839 Philadelphia dime magical
bromine to iodine the same headdresses
self-portrait hinge atmospheric
chemistry cheap paper thumb piano
scientific light idyllic
crossed arms collect working ocean
Hukwe Zawose buttons charsimatic
thirty early cereals instance, festivals
camera highwayman mysteries violins
pencil part stories flute
silver plate vapor five-octave
lightning demand changes polythythms
gas corresponding leisure compositional
future resulted dreadful falsetto
school railway newspapers chirimba
lace uniform polishing iseze

daguerreotype advent revealed ilimba

1839 Philadelphia proton magical
bromine to iodine the scattering headdresses
self-portrait delocalization atmospheric
chemistry cheap extended thumb piano
scientific tunneling state idyllic
crossed arms collect momentum ocean
Hukwe Zawose spectra charismatic
thirty early cereals electron festivals
camera highwayman simulations violins
pencil part molecule flute
silver plate uniquely five-octave
lightning demand distribution polyrhythms
gas corresponding inelastic compositional
future resulted quantum falsetto
school railway mineral chirimba
lace uniform neutron isotope

05.10.2016

where relic
is still
a danger

attention and certainty
mount the solution

things
without themselves

are less plausible
than their
shadows

progress
paper
somatic
loss
nuance
nurture
thighbone
discourse
long hair and sideburns
stampede
musical had not accounting
last early talente
middle overlooked hold
unrepentant
hammock
folklore
misconceptions
waiting
desire
who boost shuns expected
intricate between
affinity
abjection
do not
jobless questions
cinematic enigmas
flatbed
asphalt clothing machine
elegance

the affractive general subject

boundaries distinguish
nothing curious
qyality
dread

sense,
tooth
toothbrush
tollbooth
arouses
undoubtedly
subjectivities
neglected remote particulars
furnish
furniture
refurbish
dependent emotional planes/planets
cl
be
fr
ne
ar
th
"t
fi
ti
th
no
pe
bi
ir
w
th
pl
w
se
resear
copyrighted
over t
goat-ha
prog many expe
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so
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th
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by
pi
pi
th
ci
with-in
new other equation
incomplete
it
some per is
would uncanni-

the relations
of it
uncanny
to be are things easily

cannot new
is not
that-be
opposite

opposite us
conreceived
collecting an additional
becoming

cannot they
heimlich the
sense to
hospitably
horn in quite that room

again espe- especial

currents

are fitted
for the fluid
watches